The
FRESHMAN SEMINAR
Program

1967 1968

DARTMOUTH COLLEGE · HANOVER · N. H.

The Freshman Seminar Program offers every Dartmouth freshman an opportunity to select a course involving both independent research and small group discussion. By vote of the Faculty and the Trustees successful completion of one seminar has been made a requirement for the A.B. degree. In 1967–68 sixty-one seminars will be offered by fourteen departments of the College.

The function of the Freshman Seminar Program is threefold. First, by means of a uniform writing requirement, it emphasizes the importance of written expression in all disciplines. In this respect the program represents a significant extension of the traditional freshman English requirement. Second, it provides an attractive and exciting supplement to the usual introductory survey in many disciplines. In his chosen seminar the freshman may explore, both alone and with a small group, a topic of special interest to him, to his classmates, and to his instructor. And finally, in its emphasis on independent study in depth, the program enables each freshman to have an early experience of the kind of scholarship which properly marks his advance from secondary school preparation to college achievement.

Election procedures, guidelines for instructors, and course descriptions are all printed in this pamphlet.

ELECTION PROCEDURES

1. English 1 is prerequisite to the Freshman Seminar. Those freshmen who received credit for English 1 upon entrance may already have elected one of the fall seminars.

2. During the first ten days in November all other freshmen will be asked to select one seminar from the lists for the winter and spring terms.

3. Students who have credit for English 1 or who are taking English 1 during the fall may elect a seminar in either winter or spring.

4. Students taking English 1 in the winter term must elect a spring seminar.

5. Students who cannot fit a seminar into their freshman programs should consult the Dean of Freshmen.

6. On receipt of this pamphlet students may reserve seminar places by signing a list in the Freshman Office. All freshmen must have elected a seminar by November 10. Please note that each seminar is limited to sixteen students and that places will be filled on a first-come-first-served basis.

7. If your first-choice seminar is full, you may sign a waiting list; but you must at the same time select an alternative seminar.

8. Students who have completed the Freshman Seminar requirement may elect an additional seminar by filling spaces open *after November 10.*

GUIDELINES FOR INSTRUCTORS

In the faculty resolution of April 1965 three broad requirements were set for Freshman Seminars: that they pay "comparable attention to writing" to that presently paid in English 2, that they stress "investigation in depth of a limited area" of subject matter, and that the method be "small group study and discussion." With this resolution in mind, the Freshman Seminar Committee has established the following conditions applicable to all courses approved as Freshman Seminars:

1. Written work in a Freshman Seminar shall consist of at least four separately assigned pieces of writing totaling at least six thousand words.

2. Grading must be done "with a due regard for the rules of grammar, spelling, and punctuation." Students whose writing is not satisfactory "may be penalized by a reduction in grade or required by the instructor to meet the standards of the College before receiving credit for the course."

3. After being graded, written assignments shall be returned to the students who must then correct their mistakes and resubmit the papers. It is desirable that each paper be returned before the next is due so that the student can profit from his mistakes.

4. Investigation in depth precludes a Freshman Seminar being a survey course taught in small sections. Instead, each seminar shall take up a quite specific subject, or a particular idea. These should be subjects or ideas of reasonably general interest.

5. Each seminar shall involve considerable reading, at least some of which should be important for its qualities as writing as well as for its content.

6. Each instructor shall be free to use a format of weekly meetings best suited to his particular course.

THE FRESHMAN SEMINAR COMMITTEE:
Henry L. Terrie, Jr., *Chairman*
Albert I. Dickerson
Paul R. Shafer
Charles T. Wood

ENGINEERING SCIENCES

TECHNOLOGY 7. *Great Technological Achievements of the Nineteenth and Twentieth Centuries.* Professor Ermenc.

9807 F:9A

A study of three or four technological achievements which have set the stage for significant social and economic changes. The study will be centered about the process of technological development. Each achievement will be treated as a study in creativity; the people involved in the achievement, their backgrounds, motivations, and the permissive and deterrent conditions of the societal environment will be considered.

Three papers dealing with facets of technological development and one paper in which a case history of a technological breakthrough is developed will be required.

Taped interviews with individuals who have participated in some of the significant developments of the twentieth century will be used.

Selected readings will be concerned with the evolution of technology, and will be drawn from many fields of knowledge.

A science or mathematical background is not essential.

ENGLISH

ENGLISH 2

3402

Section 1. *An Emerging African Literature.* Professor Taylor.

F:1B (Also offered in spring term)

A study of works by contemporary African writers including fiction, autobiography, drama, and poetry which show various responses to a national or ethnic quest for identity. The course will give particular attention to the problem of creating a literary tradition out of the experience of an emerging people. Works by early American authors such as Franklin, Cooper, Crèvecoeur, Poe, Hawthorne, and Emerson will be read for comparison with such figures as Chinua Achebe, Amos Tutuola, Mongo Beti, Camara Laye, Wole Soyinka, and Leopold Senghor. There will be three short essays or reports and one longer paper involving independent reading.

Section 2. *A World I Never Made.* Professor Terrie.

F:10A (Also offered in spring term)

A study of some fictional treatments of young men trying to find a place and an identity in the world. Readings will include such works as the following: Fielding, *Tom Jones*; Hardy, *Jude the Obscure*; Conrad, *Lord Jim*; Joyce, *A Portrait of the Artist as a Young Man*; Lawrence, *Sons and Lovers*; Hemingway, *A Farewell to Arms*; Faulkner, *Light in August*; Ellison, *Invisible Man*; Knowles, *A Separate Peace*; Clarke, *The City and the Stars.* Reports, short essays, and a term paper.

Section 3. *Romanticism and the Modern Ego.* Professor Bond.

F:1A

A study of the ways in which the work of four major figures of the English romantic movement bears upon the literature and culture of the contemporary world. Readings in the prose and poetry of Wordsworth, Byron, Keats, and Shelley will help us to define the nature of romanticism, and selections from Hemingway, Faulkner, D. H. Lawrence, and Frost will enable us to see the continuing relevance of "romantic" attitudes and values.

Section 4. *Forms of the Narrative: Studies in Point of View.* Professor Heffernan.

F:10A (Also offered in spring term)

This course will explore the various ways in which a story can be told, ranging from third-person narration by an omniscient author to first-person narration and "stream-of-consciousness" monologue. Noting the differences between an omniscient author and a dramatized narrator, himself a participant in the action he describes, it will study the impact which narrative method has upon the story as a whole. It will place particular emphasis on those works in which the narrator (or the person from whose point of view the story is told) does not fully understand what is happening around him—so that his point of view is comically or tragically limited. Readings will include: Chaucer, "The General Prologue" and "The Pardoner's Tale" (from *The Canterbury Tales*); Swift, *Gulliver's Travels*; Jane Austen, *Pride and Prejudice*; Twain, *Huckleberry Finn*; Dickens, *Great Expectations*; Conrad, *Victory*; James, *What Maisie Knew*; Joyce, *Portrait of the Artist as a Young Man*; and Faulkner, *As I Lay Dying*.

Section 5. *Emerson, Thoreau, and Hindu Classics.* Professor Jensen.
F:10A (Also offered in spring term)
Extensive readings from the works of Ralph Waldo Emerson and Henry D. Thoreau, and of selections from the Hindu classics which influenced the thought of both men. Papers, hour examination, and final examination.

Section 6. *The Matter of Britain: King Arthur.* Professor Rewa.
F:1B (Also offered in winter term)
This seminar will investigate some responses of the English literary imagination to the figure of King Arthur. Students will read materials from early English historians and poets such as Geoffrey of Monmouth and Layamon and later works like Malory's *Morte D'Arthur*, Tennyson's *Idylls of the King*, Twain's *A Connecticut Yankee in King Arthur's Court*, and T. H. White's *The Once and Future King*. The primary concern in the course will be with the way English authors adapt Arthurian material and the literary shape they give it. In addition to shorter writing assignments, each student will write a term paper and a long piece of creative writing based on some Arthurian character, event, or imagined situation. Students will also deliver a short oral report based on their term-paper research.

Section 7. *Imagination and Event: The Literary Response to the First World War.* Professor Hart.
F:1A
The First World War was an event both in the world and in the mind, and it proved to be of decisive importance in the development of the modern sensibility. This seminar will investigate the response to that event in various literary modes. A brief history of the war will be followed by readings in autobiography, poetry, the short story, and the novel. Authors will include Graves, Brooke, Owen, Yeats, Hemingway, T. S. Eliot.

GEOGRAPHY

GEOGRAPHY 10. *The Geography of Hunger.* Mr. Lindgren.
3810 F:9A
This course examines one of the world's most pressing problems—that of overpopulation. The initial sessions will be concerned with gen-

eral theories of population growth and food supply, while the latter sessions will be concerned with specific world regions and their attempts to solve the problem. The course will involve the writing of one long and three short papers. Reading will include selections from such authors as Thomas Malthus, Julian Huxley, Frederick Osborn, and Georg Borgstrom.

PHILOSOPHY

PHILOSOPHY 5. *Problems and Methods in Analytic Philosophy.*
Professor Hullett.

7405 F:1A

This seminar will concern itself with an introduction to current philosophical problems and methods by means of a detailed and systematic investigation of a few central and closely related issues within the tradition of recent analytic philosophy, such as the problem of meaning, the nature and status of moral judgments, and the contribution of the mind to our conception of reality. Readings are to be selected primarily from twentieth-century writers, such as A. J. Ayer, C. I. Lewis, and Bertrand Russell.

ART

ART 7

1007

Section 1. *The Classical Tradition in Western Art.*
Professor McGrath.

W:10A

An investigation of the forms and meanings of "classicism" in the visual arts of the West. Particular emphasis will be placed upon the necessity to define the precise role and special relevance of this tradition in painting, sculpture, and architecture from Antiquity to the present day. Readings and discussion, together with historical and critical analysis, will be applied to the art of the past as well as to such manifestations of contemporary culture as abstract painting and "pop-art." Students will write short research papers on assigned topics as well as related subjects of their own choosing and deliver at least one oral report in class. Where feasible, original works of art from the College Collection will be employed for research and discussion.

Section 2. *Studies in 19th-century American art and literature.*
Professor Wilmerding.

W:1A

Students will examine selected nineteenth-century American painters and writers, comparing their respective interpretations of similar themes. Possible topics are Thomas Cole and J. F. Cooper, John Quidor and Washington Irving, George Caleb Bingham and Mark Twain, William Sidney Mount and Walt Whitman, Thomas Eakins and Whitman, Albert Ryder and Emily Dickinson, Winslow Homer and Herman Melville, J. S. Sargent and Henry James.

Periodic writing will include short essays of critical nature, a written report to be delivered orally, and a long term paper.

BIOLOGICAL SCIENCES

BIOLOGY 7. *Man's Effect on His Environment.* Professor Copenhaver.

1707 W:10A

A study of the effect of the human species on the face of the earth. This seminar will treat of the gradual changes in the biological and

physical aspects of the earth brought about by the activities of the developing species, *Homo sapiens*. Such topics as the domestication of plants and animals, the spread of agriculture, induced fluctuations in the numbers of other species, and the effects on men of these changes will be treated through readings.

Certain documentary films made in the 1930's, such as *The River*, will be shown and discussed; and further readings will be assigned from the periodical literature of the last thirty years.

CLASSICS

GREEK AND ROMAN STUDIES 5. *Greek Mathematical Sciences.* Mr. Waite.

4905 W:10A

An introduction to Greek physics and mathematics from about 350 B.C. to A.D. 300 which will include reading in English selections from Euclid, Archimedes, Apollonius, Heron, Ptolemy, Diophantus, and Pappus. Particular emphasis will be placed on the different interests and achievements of the authors and on their methods.

ENGLISH

ENGLISH 2

3402

Section 1. *O'Neill in Rehearsal.* Professor Alexander.

W:10A

An inquiry into the identity and significance of Eugene O'Neill as playwright and artist and his influence on the American theatrical scene will form the core of the investigation. At least three of his major works will be studied in depth. Four papers will be required. There will be opportunity to do original research in the Library's recently acquired extensive collection of first editions of O'Neill's work and unpublished manuscripts and letters. In addition, the class will form an acting company to produce scenes from several of his plays in the Studio Theater of the Hopkins Center during the later part of the course.

Section 2. *The Matter of Britain: King Arthur.* Professor Rewa.

W:10A (Also offered in fall term)

This seminar will investigate some responses of the English literary imagination to the figure of King Arthur. Students will read materials

from early English historians and poets such as Geoffrey of Monmouth and Layamon and later works like Malory's *Morte D'Arthur*, Tennyson's *Idylls of the King*, Twain's *A Connecticut Yankee in King Arthur's Court*, and T. H. White's *The Once and Future King*. The primary concern in the course will be with the way English authors adapt Arthurian material and the literary shape they give it. In addition to shorter writing assignments, each student will write a term paper and a long piece of creative writing based on some Arthurian character, event, or imagined situation. Students will also deliver a short oral report based on their term-paper research.

Section 3. *American Poetry in the Sixties.* Professor Laing.
W:1A

A seminar in the reading, writing, and criticism of poetry. The writing requirement may be met by the submission and revision of the student's own verse, or by critical papers, or by both. The influence of James Dickey, Anne Sexton, Allan Ginsberg, and Robert Lowell will be considered as a prelude to the examination of work published within the past two or three years, by such poets as Wendell Berry, Sylvia Plath, Robert Bly, and Hayden Carruth. Reading will be largely exploratory, in contemporary issues of poetry magazines.

Section 4. *Uses of the Comic.* Mr. Nelson.
W:1A (Also offered in spring term)

The aim of this seminar will be to arrive at a conception of both the nature and scope of the comic as a literary mode. We shall be asking, with Henri Bergson, "What is the basic element in the laughable? What common ground can we find between the grimace of a merry-andrew, a play upon words, an equivocal situation in a burlesque, and a scene of high comedy?" Theorists including Shaftesbury, Meredith, and Freud will serve to help illuminate comic practice in works by such authors as Cervantes, Shakespeare, Fielding, Austen, Kafka, Joyce, and T. S. Eliot.

Oral reports, short essays, term paper.

Section 5. *Macbeth.* Dr. Saccio.
W:1A

Shakespeare's *Macbeth* will be studied in depth, with attention to its text, sources, stage history, and criticism. The work of the seminar will

culminate in the production of a portion of the play in Hopkins Center during the last week of the term.

Section 6. *English Satire: Its Theory and Function.*
Professor Epperson.
W:1B (Also offered in spring term)
Students are required to read satiric works of literature by ten selected authors; for example, the plays, poems, or novels of Ben Jonson, Alexander Pope, George Bernard Shaw, Oscar Wilde, Terry Southern, and Nathanael West. In addition, students are expected to read selected analytical criticisms and to apply critical theories to the pieces read. Four papers are required: two four-page essays of a critical nature, one written report to be delivered orally, and a long term paper displaying the student's critical and historical grasp of the subject.

Section 7. *Literature and the Irrational.* Professor Loomis.
W:1B
The seminar will examine literary treatments of irrational or nonrational energy. Particular emphasis will be placed on the artistic problem of embodying, symbolizing, or manifesting formless energy and on the various solutions to the problem found in the assigned texts. Each student will write four papers and deliver one oral report.
The texts will be: Euripides, *The Bacchae*; Shakespeare, *King Lear*; Swift, *Gulliver's Travels, Bk. IV*; Brontë, *Wuthering Heights*; Melville, *Moby Dick*; Conrad, *Nigger of the Narcissus*; selected lyric poetry and selected short stories.

Section 8. *Tragedy and Theories of Tragedy.* Professor Mansell.
W:1B (Also offered in spring term)
Sophocles, *Oedipus the King*; Shakespeare, *Othello*; Milton, *Samson Agonistes*; Ibsen, *Ghosts*; Arthur Miller, *Death of a Salesman*; Eugene O'Neill, *Mourning Becomes Electra*; together with reading in various theories of tragedy from Aristotle to the present. Class discussion of the plays as works of art, and of their relevance to modern life.

GERMAN

(See spring term list for another seminar in German)

GERMAN 5. *German Naturalism and Neoromanticism.*
Professor Sensenig.

4205 W:11

The Berlin and Viennese schools at the turn of the century. Dramas and prose works by Gerhard Hauptmann, Hugo von Hofmannsthal, and others. Reading in German, discussions and written work in English.

Prerequisite: German 3 or equivalent preparation.

HISTORY

HISTORY 9

5009

Section 1. *Science, Religion, and Philosophy in Restoration England, 1660–1715.* Mr. Kubrin.

W:1A

An examination of problems involving materialism and the nature of the soul, God's providence and causality, the basis of knowledge and the nature of sensation, the concept of space and time and the nature of creation, and the origin of motion and the nature of life, in relation to developments in science, philosophy, and religion in the England of Isaac Newton. The seminar will use these problems to examine the interrelations between science and the other fields, with reading primarily in treatises by Newton, John Locke, John Toland, Robert Boyle, Ralph Cudworth, Henry More, Bishop Sprat, Leibniz, and Richard Bentley. At least four papers, one of them dealing with a person or problem in depth, will be assigned.

Section 2. *The Reign of Louis XVI (1775–1793): Ideas, Institutions and Social Tension in France on the Eve of the Revolution.*
Professor Litchfield.

W:1B

This seminar will study the causes of the French Revolution through a critical examination of the hypotheses advanced by its major interpreters. Attention will be given to contemporary opinion, to the nineteenth-century revolutionary and conservative traditions in France, and to modern analytical studies. The readings will include selections from

Burke, Taine, Aulard, de Tocqueville, Lefebvre, Godechot, and others. All readings will be in English.

Each student will write four essays, one of which will consider a major figure, or interpretation, in depth.

PHILOSOPHY

PHILOSOPHY 5. *Plato.* Professor Sanford.

7405 W:10A

This seminar is an introduction to philosophical thinking through the study of Plato. Selected Dialogues will be discussed in class in probable chronological order; such a sequence might be *Laches, Euthyphro, Meno, Phaedo, Theaetetus,* and *Philebus.* This approach combines the unity provided by following the progress of a single great thinker with the diversity provided by considering a variety of philosophical problems and examining different methods used to deal with them.

Commentators and additional Dialogues will also be read.

SOCIOLOGY

SOCIOLOGY 10

9210

Section 1. *Sociology Through Literature.* Professor Merrill.

W:9A

This seminar introduces the student to some of the concepts, insights, and points of view of sociology through exposure to great prose literature. In the course of the seminar, the student will be introduced to such sociological concepts as society, culture, personality, the self, social class, the family, race, and bureaucracy. The work of the seminar will be based upon such novelists as Balzac, Stendhal, Flaubert, Proust, Dickens, Thackeray, Tolstoi, and Turgenev. The student will read some of these novels in their entirety, others in selected portions, and will write a weekly paper on some aspect of the work.

Section 2. *Computer Simulation of Social Processes.* Mr. Meyers.

W:3B

Simple theories of social behavior are examined by simulating that behavior on a digital computer. Starting with a study of interactions in two- and three-person groups, the seminar will progress to analysis of promotion in a bureaucracy, dating systems, and the social system of a high school. Models examined are of the logical variety; students are not expected to have specific skills in either mathematics or programming.

ART

ART 7. *The Renaissance Hero.* Mr. Paoletti.

1007 S:1A

This seminar will discuss the increased importance placed upon individual—as opposed to corporate—genius in the fifteenth century. Such a study will also necessarily be concerned with the seeds of this new ideal in the fourteenth century and its transformation in the sixteenth century both in Italy and in the transalpine countries. The shift from public to private patronage for artists and writers will be investigated by a concentration upon Medici patronage in Florence and upon that of Sixtus IV and Julius II in Rome. The Renaissance ideal of man will be considered in the work of such sculptors as Donatello and Michelangelo and in the writings of such authors as Boccaccio, Petrarch, Pico della Mirandola, Castiglione, Machiavelli, Michelangelo, Thomas More, Erasmus, and Shakespeare.

Three short papers of a critical nature will be required as well as a term paper on a concentrated area of the student's own choice.

CLASSICS

GREEK AND ROMAN STUDIES 5

4905

Section 1. *Greek Medicine.* Mr. Waite.

S:10A

A critical reading in translation from the works of the Hippocratic Corpus, Celsus, and Galen, with emphasis on the development of observation as a procedure in ancient medicine; the theories of *physis*, *diagnosis*, and *prognosis*; medical practices; and ancient drugs. Attention will also be given to the Greek origins of modern medical terminology. Specialists in the history of medicine may be brought in from time to time.

Section 2. *The "Practical" Romans.* Visiting Lecturer C. F. Natunewicz.

S:1A

An analysis of the ancient Roman mentality, with its emphasis on the functional in every sphere of human activity. Historical and social fac-

tors contributing to the growth of such a mentality. The course will focus on eight different, though not unconnected, aspects of Roman life and culture. Each student will write substantial papers dealing with subjects drawn from any four of the general topics following:
(1) The basic agricultural orientation of the Roman economy; (2) The Roman army as an efficient instrument of conquest and consolidation; (3) The threefold principle of compromise, flexibility, and compassion in the growth of Rome; (4) Theoretical and practical politics at the end of the Republic and the beginning of the Principate; (5) Latin literature as political propaganda or social criticism; (6) Philosophy and religion in the service of both the state and the individual; (7) The place of oratory in Roman education; (8) "Do it yourself" thinking as exemplified by the Roman handbook.

Readings in translation will be assigned from such authors as Cato the Elder, Cicero, Quintilian, Vitruvius, both Plinys, and Vegetius.

ENGLISH

ENGLISH 2

3402

Section 1. *The Ulysses Theme.* Professor Bien.

S:10A

The students in this course will travel with Odysseus by means of three major works, each of which treats the man and his adventures in a unique way. The works are: Homer's *Odyssey*, James Joyce's *Ulysses*, and Nikos Kazantzakis' *The Odyssey: A Modern Sequel.* Particular attention will be paid to the ancient tradition of oral poetry, to Joyce's comic mentality, and to Kazantzakis' existentialism. The class will be conducted chiefly by students presenting reports on the above works and collateral materials. There will be four short papers during the term, plus one research paper involving independent reading.

Section 2. *The Literature of Self-Definition.* Dr. Cross.

S:10A

This seminar will probe some of the more significant forms taken by the desire to write—and rewrite—one's life. Changing conceptions of the self over a 1500-year period and the problem confessional writers face of bringing obscure and conflicting emotions under artistic control will be our special concerns. We shall consider works by such figures as

St. Augustine, Montaigne, Rousseau, Dostoyevsky, Sartre, Nabokov, and Malcolm X. Each student will give an oral report, write two short papers, and do one longer autobiographical essay.

Section 3. *Emerson, Thoreau, and Hindu Classics.* Professor Jensen.
S:10A (Also offered in fall term)
Extensive readings from the works of Ralph Waldo Emerson and Henry D. Thoreau, and of selections from the Hindu classics which influenced the thought of both men. Papers, hour examination, and final examination.

Section 4. *Man's Relationship to Guilt.* Mr. Levitin.
S:10A
Through an examination of six or seven works from varying periods and lands, the course will attempt to show the diverse relationships that have existed between man and his conscience. We will try to determine if, in fact, any constant can be found. Probable works would include: *Oedipus Rex* or the entire *Oresteia*, *The Book of Job*, *Macbeth*, *Crime and Punishment* or *Resurrection*, *The Trial*, and *The Stranger*.

Section 5. *Utopian Fiction.* Professor Perrin.
S:10A
A study of about a dozen utopias. If you don't know what a utopia is, this is probably not the seminar for you. It also isn't if you read very slowly. Books by Shaw, Huxley, Orwell (not *1984* but *Coming Up for Air*), Bellamy, and others. Some discussion of ideas such as progress and the good life.

Section 6. *Literature and Personal Experience.* Professor Schultz.
S:10A
The theme of this seminar is derived from the first page of Thoreau's *Walden*: "I should not talk so much about myself if there were anybody else whom I knew as well . . . . Moreover, I, on my side, require of every writer, first or last, a simple and sincere account of his own life, and not merely what he has heard of other men's lives; some such account as he would send to his kindred from a distant land; for if he has lived sincerely it must have been in a distant land to me." Among the books studied will be: *The Prelude*, *Walden*, *A Portrait of the Artist as a*

Young Man, Good-Bye to All That. There will be frequent short papers and a term paper.

Section 7. *A World I Never Made.* Professor Terrie.
S:10A (Also offered in fall term)
A study of some fictional treatments of young men trying to find a place and an identity in the world. Reading will include such works as the following: Hardy, *Jude the Obscure*; Conrad, *Lord Jim*; Joyce, *A Portrait of the Artist as a Young Man*; Lawrence, *Sons and Lovers*; Hemingway, *A Farewell to Arms*; Faulkner, *Light in August*; Ellison, *Invisible Man*; Knowles, *A Separate Peace*. Reports, short essays, and a term paper.
Students who elect this seminar will be expected to read Fielding's *Tom Jones* before the first class meeting.

Section 8. *The Negro in American Literature.* Professor Gittleman.
S:10A
A study of the shifting image of the Negro projected by such nineteenth- and twentieth-century writers of fiction, drama, poetry, and prose essays as Melville, Twain, DuBois, Cullen, Connelly, Heyward, Hughes, O'Neill, Faulkner, Wright, Ellison, Baldwin, Malcolm X, and LeRoi Jones. Collateral readings in non-literary texts, brief written commentaries, oral reports, and a research paper will be required.

Section 9. *English Satire: Its Theory and Function.*
Professor Epperson.
S:1A (Also offered in winter term)
Students are required to read satiric works of literature by ten selected authors; for example, the plays, poems, or novels of Ben Jonson, Alexander Pope, George Bernard Shaw, Oscar Wilde, Terry Southern, and Nathanael West. In addition, students are expected to read selected analytical criticisms and to apply critical theories to the pieces read. Four papers are required: two four-page essays of a critical nature, one written report to be delivered orally, and a long term paper displaying the student's critical and historical grasp of the subject.

Section 10. *Joseph Conrad and Robert Frost.* Professor Dewing.
S:1A
Study of fiction by Conrad and poetry by Frost in the light of their concepts of life and literature, and as expressing values for living in the

modern world. Detailed consideration of representative stories, novels, and poems, and opportunity for independent reading or other writings by Conrad and Frost, and of books about them and their backgrounds. Emphasis on developing ability to appreciate what the texts express and how, and to think and write well in themes, quizzes, and examinations.

Section 11. *Forms of the Narrative: Studies in Point of View.* Professor Heffernan.

S:1A (Also offered in fall term)

This course will explore the various ways in which a story can be told, ranging from third-person narration by an omniscient author to first-person narration and "stream-of-consciousness" monologue. Noting the differences between an omniscient author and a dramatized narrator, himself a participant in the action he describes, it will study the impact which narrative method has upon the story as a whole. It will place particular emphasis on those works in which the narrator (or the person from whose point of view the story is told) does not fully understand what is happening around him—so that his point of view is comically or tragically limited. Readings will include: Chaucer, "The General Prologue" and "The Pardoner's Tale" (from *The Canterbury Tales*); Swift, *Gulliver's Travels*; Jane Austen, *Pride and Prejudice*; Twain, *Huckleberry Finn*; Dickens, *Great Expectations*; Conrad, *Victory*; James, *What Maisie Knew*; Joyce, *Portrait of the Artist as a Young Man*; and Faulkner, *As I Lay Dying*.

Section 12. *Voyages: Fact into Fiction.* Professor Laing.

S:1A

A seminar course in reading and writing, concerned with sea journals and other factual accounts of the English voyagers, as well as with works of imaginative literature derived from them. Each student will choose, within the broad meaning of the word "voyages," the accounts upon which he wishes to base his mid-term report and his term paper. All will read selections from Richard Hakluyt's Elizabethan collection of *Voyages*, such as Sir Francis Drake's Caribbean raids, his circumnavigation, and his service against the Spanish Armada. Other books to be read in common will include Daniel Defoe's *Robinson Crusoe* and Herman Melville's *White Jacket* and *Benito Cereno*. Attention will be given to factual sources of these three works of fiction, in the writings

of the buccaneer botanist William Dampier and other voyagers. There will be an opportunity to do original research in the Library's collection of rare books.

Section 13. *Tragedy and Theories of Tragedy.* Professor Mansell.
S:1A (Also offered in winter term)
Sophocles, *Oedipus the King*; Shakespeare, *Othello*; Milton, *Samson Agonistes*; Ibsen, *Ghosts*; Arthur Miller, *Death of a Salesman*; Eugene O'Neill, *Mourning Becomes Electra*; together with reading in various theories of tragedy from Aristotle to the present. Class discussion of the plays as works of art, and of their relevance to modern life.

Section 14. *Comic Characterization in Shakespeare.*
Professor Rosenberg.
S:1A
Students who take this seminar will make a study of the dramatic art of comic characterization. The works to be considered are: *A Midsummer Night's Dream, Romeo and Juliet, The Taming of the Shrew, Twelfth Night, The Merchant of Venice, As You Like It, The Merry Wives of Windsor, Troilus and Cressida, King Lear,* and *The Tempest.* Students will write four papers.

Section 15. *Form and Meaning in Tragic Drama.* Dr. Saccio.
S:1A
The seminar will study the nature of tragedy by close reading of a limited number of Greek, Elizabethan, and modern plays. Particular attention will be devoted to different kinds of dramatic form, to the various means by which stories of human suffering are wrought into significant art. Classical and modern definitions of tragedy will be considered. The reading list will include plays by Aeschylus, Sophocles, Euripides, Marlowe, Shakespeare, Ibsen, O'Neill, and Miller.

Section 16. *War and the Novel.* Mr. Atkinson.
S:1B
This course will give particular attention to how the subject of war shapes literary techniques. Three short essays and a term paper, which might involve independent reading from collateral texts, will be required. The tentative reading list includes: Grimmelshausen, Stendhal, Tolstoy, Remarque, Hemingway, Heller, and Grass.

Section 17. *Autobiography and Revolution.* Professor Cox.
S:1B

A study of autobiography as both form and subject of literature, with emphasis on its relation to the emerging conception of the self during and after the American and French Revolutions. Principal readings will be Gibbon's *Autobiography*, Franklin's *Autobiography*. Boswell's *Life of Samuel Johnson*, Rousseau's *Confessions*, Wordsworth's *Prelude*, Whitman's *Leaves of Grass*, and Thoreau's *Walden*.

Section 18. *The Artist and the American City.* Professor Gaylord.
S:1B

An examination of the artistic images of the modern American city. Preliminary work will utilize the materials and approaches of the social sciences in defining a city. These questions will be central: in works of art which use the city—as setting, symbol, theme—are there ways of seeing which are special, and which should supplement or modify contemporary "scientific" descriptions and evaluations of urban life? How should these affect architecture, city planning, and the basic experience of being in a city?

Class work will include readings in Gordon and Hills, *New York New York: The City as Seen by Masters of Art and Literature*. Various films on the city will be viewed. The final paper will be written on a city novel.

Section 19. *Nay-Sayers in Contemporary Literature.* Mr. Levitin.
S:1B

By reading six or seven contemporary works dealing with nay-sayers, and by studying, briefly, some philosophical movements of the last hundred years, we hope to discover the characteristics of the nay-sayer and, if possible, those causes which have influenced his evolution (or development). Course readings will include: Melville's *Bartleby, the Scrivener*, Dostoevsky's *Notes from Underground*, Kafka's *The Hunger-Artist*, Sartre's *Nausea*, and Camus' *The Stranger*. Perhaps we will read Henry James' *The Beast in the Jungle* and T. S. Eliot's *The Lovesong of J. Alfred Prufrock* to help us differentiate between active and passive nay-saying. Although the course will concentrate specifically upon the works themselves, it is hoped that the students will also gain from the course a certain familiarity with the ideas of Nihilism, Absurdism, and that most paradoxical of all "isms," Existentialism.

Section 20. *Uses of the Comic.* Mr. Nelson.
S:1B (Also offered in winter term)

The aim of this seminar will be to arrive at a conception of both the nature and scope of the comic as a literary mode. We shall be asking, with Henri Bergson, "What is the basic element in the laughable? What common ground can we find between the grimace of a merry-andrew, a play upon words, an equivocal situation in a burlesque, and a scene of high comedy?" Theorists including Shaftesbury, Meredith, and Freud will serve to help illuminate comic practice in works by such authors as Cervantes, Shakespeare, Fielding, Austen, Kafka, Joyce, and T. S. Eliot.

Oral reports, short essays, term paper.

Section 21. *Worlds Within Worlds.* Mr. Siegel.
S:1B

The writer of fantasy frequently creates what J. R. R. Tolkien calls a "Secondary World." Quite different from the actual world, the setting for most fiction, the Secondary World yet obliquely reflects the concerns of the real world in the form of creatures, places, and events that exist in some secret landscape of the mind. While studying the assigned works, the student will investigate the nature of allegory and other primarily symbolic modes of literary expression. He will also consider the influence of fantasy on other sorts of fiction. Finally, he will have the opportunity to probe the psychological foundations of fantasy. The reading will include most of the following works: *Sir Gawain and the Green Knight*, *The Faerie Queene*, Book I, *Pilgrim's Progress*, *The Rime of the Ancient Mariner*, *Lilith*, by George Macdonald; *The Trial*, by Franz Kafka; *The Journey to the East*, by Hermann Hesse; *Till We Have Faces*, by C. S. Lewis; and *The Fellowship of the Ring*, by J. R. R. Tolkien.

Section 22. *An Emerging African Literature.* Professor Taylor.
S:1B (Also offered in fall term)

A study of works by contemporary African writers including fiction, autobiography, drama, and poetry which show various responses to a national or ethnic quest for identity. The course will give particular attention to the problem of creating a literary tradition out of the experience of an emerging people. Works by early American authors such as Franklin, Cooper, Crèvecoeur, Poe, Hawthorne, and Emerson will be read for comparison with such figures as Chinua Achebe, Amos Tutuo-

la, Mongo Beti, Camara Laye, Wole Soyinka, and Leopold Senghor. There will be three short essays or reports and one longer paper involving independent reading.

Section 23. *The Education of a Young Man.* Professor Vargish.

S:1B

The education of a young man as represented in the following novels: Charles Dickens, *Great Expectations*; Mark Twain, *Huckleberry Finn*; E. M. Forster, *The Longest Journey*; D. H. Lawrence, *Sons and Lovers*; James Joyce, *A Portrait of the Artist as a Young Man*; Ernest Hemingway, *The Sun Also Rises*; F. Scott Fitzgerald, *The Great Gatsby*; Evelyn Waugh, *Brideshead Revisited.* Each work will first be examined without particular regard to the theme suggested by the title of the seminar. Then the varied individual developments of the literary protagonists will be related to the goals and realities of a formal eduction in the liberal arts.

GERMAN

(See winter term list for another seminar in German)

GERMAN 5. *German Satire.* Professor Chick.

4205 S:11

A seminar dealing with some of the major satirical writers of the past 300 years. Students will read Dürrenmatt's *Besuch der alten Dame* and selections from the following: Wieland, *Die Abderiten*; Keller, *Sieben Legenden*; Grimmelshausen, *Simplizissimus*; Heine and Morgenstern. The writing requirement will be: two short papers of a critical nature, one term paper, and one written report to be delivered orally. Reading in German, discussions and written work in English.

Prerequisite: German 3 or equivalent preparation.

HISTORY

HISTORY 9

5009

Section 1. *The Immigrant and the American City.*
Professor Benjamin.

S:10A

This seminar will examine the problems of three groups of European immigrants as they adapted to American culture in an alien urban en-

vironment in the nineteenth and early twentieth centuries. The Irish, Jews, and Italians will be examined with reference to the survival of ethnic institutions and mores, the resulting cultural conflict, and the assimilation process in the cities. Readings will be drawn from historical works by Oscar Handlin (*The Uprooted* and *Boston's Immigrants*) and Moses Rischin (*The Promised City*); novels by James T. Farrell (*A World I Never Made*), Abraham Cahan (*The Rise of David Levinsky*), and Jerre Mangione (*Mount Allegro*); and sociological studies by Herbert Gans (*The Urban Villagers*) and Nathan Glazer and Daniel Moynihan (*Beyond the Melting Pot*). The course can serve as an historical introduction to further work in Urban Studies.

Each student will write four essays and give an oral presentation of one of these essays in the seminar.

Section 2. *The Great Richard III Murder Mystery.*
Professor Wood.

S:1A

This seminar will study the reign of Richard III (1483–85), giving particular attention to the alleged murder of the little princes in the Tower. Of central concern will be not only the question of "Who done it?" but also such related topics as the problem of historical significance and the nature of the incident's literary and dramatic appeal. Reading will be drawn both from original sources and later accounts, among which will be those by Sir Thomas More, Shakespeare, Stubbs, Kendall, and Josephine Tey. If available, cinematic interpretations will also be studied.

Each student will write four essays and present the final one orally in seminar.

RELIGION

RELIGION 5. *The Religious Existentialism of Søren Kierkegaard.*
Mr. Yonan.

8605 S:10A

This seminar will examine the thought of Søren Kierkegaard both as a nineteenth-century religious thinker and as the founder of twentieth-century existential philosophy. Such classics as *Either/Or*, *The Concept of Dread*, *Stages on Life's Way*, *Fear and Trembling*, *Concluding Unscientific Postscript*, *The Sickness Unto Death*, *Philosophical Fragments*, and the *Pu-*

rity of Heart will be analyzed in order to see how Kierkegaard was able to interpret religion in terms of an existentialist framework of thought. Each student will be asked to write three short papers and a longer term paper based on specific aspects of the Kierkegaardian point of view.

ROMANCE LANGUAGES

FRENCH 9. *Youthful Heroes and Heroines in Contemporary French Fiction.* Mr. Desaulniers.

3609 S:9A

This seminar will focus on the youthful heroes or heroines in the following works: Louis Pergaud, *La Guerre des boutons*; Alain-Fournier, *Le Grand Meaulnes*; Jean Cocteau, *Thomas l'Imposteur*; Raymond Radiguet, *Le Diable au corps*; Colette, *Le Blé en herbe*; J. P. Sartre, *La Naissance d'un chef*; Raymond Queneau, *Zazie dans le métro*.

Each student will present an oral report and write four papers, one of which might be a translation of an extensive passage taken from one of the works or the comparison of one of the novels to its film version. Reading in French, discussion and written work in English.

Prerequisite: French 3 or equivalent preparation.

SPANISH 9. *The Quest for Knowledge.* Professor Ugarte.

9409 S:1A

A selection of works by Unamuno and Ortega y Gasset, including the *Tragic Sense of Life* and a collection of essays by Unamuno and *The Theme of Our Time* and other pertinent essays by Ortega. Reading in Spanish, discussion and written work in English.

Prerequisite: Spanish 3 or equivalent preparation.

SCIENCE

SCIENCE 7.* *The Origins of Modern Science.* Professor Wolfenden.

9007 S:1A

This seminar will examine the birth of some of the fundamental concepts of science and the development of the attitudes of the human mind that make scientific investigation possible. The backbone of the course will be provided by Charles Gillispie's *The Edge of Objectivity* and Her-

* Approval pending.

bert Butterfield's *The Origins of Modern Science*. Other reading will be provided by parts of books such as: Beveridge, *The Art of Scientific Investigation*; Bronowski, *The Common Sense of Science*; Jones and Cohen, *A Treasury of Scientific Prose*; Poincaré, *Science and Method*; Price, *Science Since Babylon*; Schrödinger, *What is Life*; Sullivan, *The Limitations of Science*; Tyndall, *Faraday as a Discoverer*; Whitehead, *Science and the Modern World*. There will be some emphasis on the fine expository prose that great scientists have sometimes written. Three essays and a term paper will be required.

Thanks to Tom Cooper for sharing his copy of the Freshman Seminar schedule booklet.